THE HAIR NOT SO MUCH WAVED

AND THE DAY OF THE EXAGGERATED POMPADOUR PAST.

Whatever Coiffure Is Most Becoming Is Most Fashionable Nowadays—High and Low Styles Both Popular—Pretty New Ornaments for the Hair.

This is a day of latitude in mode. Dame Fashion has relaxed her hard and fast rules and smiles upon a certain individuality in dress, offers her votaries many alternatives and sees to it that something becoming to any and every feminine type is included among the fashionable possibilities of a season.

The woman who wears an unbecoming hat or frock this season has herself to blame, and if a woman wears her hair unbecomingly nowadays she is inexcusable, unless her hair is so poor that it does not lend itself to any attractive treatment.

By dint of much shampooing, reckless use of strong soaps, borax, soda, ammonia, &c., constant and careless waving with hot irons and other buhrs, the women of this generation have as a class ruined their hair, and beautiful hair is a sight much rarer than it was in our mother's days; but fortunately the deterioration has been checked by its own momentum. Women seem to have realized that they are lessening their personal attraction by negligence in the care of their hair, and are trying earnestly to undo the damage already done and prevent future calamity.

Of course, much of the treatment is as irrational as the abuse that made it necessary, and occasionally hair specialists do harm rather than good; but while the average hair tonic may not work the miracles claimed for it by its promoter, certain things recommended by every good hair specialist can not but be beneficial.

Less frequent shampooing, the use of the purest soaps without any strong cleansing element like ammonia, or the use of egg in place of soap, systematic massage of the scalp, care in the selection of a comb that will not scratch the scalp, and still greater care in using that comb without breaking and tearing out the hair, the discarding of hot irons, or, if that seems too radical, infrequent waving of this sort, accomplished by an expert who will avoid burning the hair or breaking it badly—these are all simple remedial measures possible to any woman.

If more serious treatment is demanded one must choose a reputable hair specialist and trust oneself to his tender mercies—a much wiser course than experimenting with various hair tonics bought at a venture. Such a tonic may be an excellent thing for one person and not at all the thing for another. One scalp may need oil, another may merely need a stimulant, and it is impossible to make one prescription do for all cases.

All of which is outside the province of modes, but in order to dress hair fashionably one must first have the hair; and, while false hair may help out wonderfully in some instances, it can not serve as a worthy substitute for soft hair growing thickly on the head. Shortness of hair may be concealed by a switch and additional puffs or curls may add to a coiffure, but the hair that grows thickly around the brow has a beauty that art can not equal, though false fronts are better than baldness.

Luckily for the hair of the fashionable woman, pronounced artificial waving has not the vogue it had for a time. Many women who find it an aid in managing hair naturally refractory and unattractive still cling to it, but if the hair is naturally presentable it is considered smarter if arranged without artificial waves.

Many women who have given up waving their hair all around the head still use the irons to obtain the right flu and wave for a pompadour, but this is carefully done, with a view to avoiding regularity and artificiality and to giving as closely as possible the idea of natural waving.

The day of the exaggerated pompadour is past, for which blessing Heaven be praised. One sees the monstrosity occasionally, but never upon the really modish woman. She may wear a pompadour, but it is soft, unaggressive and natural.

Sometimes it falls carelessly across the forehead, with a suggestion of a part at the left side, though an actual parting is never in evidence; or it may droop over the forehead, without the sidewise wave, before rolling backward, but this droop never approaches eccentricity, does not cover the entire forehead and bulge out over the eyebrows in the ridiculous fashion recently adopted even by some women folk with a pretension to social position and still surviving in some parts of the great East Side.

Each season a hue and cry is raised concerning the triumph of the low coiffure and the banishment of the high forms of hair dressing, and each year the high coiffure survives the attack and holds its own. As a matter of fact the low coiffure has been steadily gaining favor during several seasons past, and it is to be more popular than ever this summer, but it is not universally becoming, and women who know that it does not suit them very sensibly ignore it and go on dressing their hair at the particular angle at which it best conforms to the lines of their profiles and faces.

A popular Parisian actress recently received an interviewer who asked her opinion concerning the vogue of the low coiffure. She looked at the reporter in horror.

"With my nose?" she asked dramatically, touching that retroussé feature. "*Jamais de la vie!*"

The interview was ended.

And there you have the keynote of hair fashions. Whatever is most becoming, within reasonable limits, is most fashionable.

A woman should study her features carefully, decide at what angle her coiffure is most becoming, and adopt those lines. If she has chosen correctly that mode of hairdressing will be more chic for her than any other.

The high coiffure, with the soft pompadour of which we have spoken and with a French twist back in which a handsome comb is set, lengthwise, found great favor last season and keeps it. It is unquestionably an improvement upon the very high coiffure to which the back and side hair is dragged straight upward, lying close to the head. The hair waves back softly to the twist, giving a much better and more becoming side head effect.

For some heads hair dressed upon the crown of the head, neither very high nor actually low, is the artistic coiffure, but one is likely to find some difficulty with hats if one wears her hair at this line. With the new forward tilted hats the mode is quite feasible and for that reason may find more followers.

For the low coiffure the hair is usually divided in the back into three parts and the two side divisions are rolled backward behind the ears somewhat in the fashion of two French twists, while the central part forms the loose coil or braid which fills the space between the two rolls and droops low upon the neck. The roll gives becoming fluffiness behind the ears, for few heads can stand a low coiffure for which the hair is drawn smoothly from brow to nape.

The front hair for this low coiffure may either be drawn back in a full soft pompadour or be parted and brushed sidewise until it meets the rolls. The latter is more practical for the woman with little hair, for the coil, and even the rolls if necessary, may be supplemented by false hair but a rat is seldom successful in a pompadour arranged in combination with a low coil or braid.

As a rule scanty hair can be arranged more successfully high than low, but in either case if false hair is absolutely required it should be of the best quality and making and the adjustment of it should be studied until it becomes an art. One or two curls falling at the side of a low coil are fancied by some women, and if becoming have a certain quaintness in harmony with the old time notes appearing in many of our newest frocks.

The coronet or coronal coiffure has had its rise in London but is being tentatively accepted elsewhere and is very becoming to some women. It bears a relation to the Dutch braids of earlier years, but stands up more heavily at the top of the head, in coronet fashion, and really demands long, thick hair or the aid of false hair.

Coiffure ornaments have grown and multiplied wonderfully within recent years and are very lovely this season. The tiny half wreaths of artificial flowers with or without choux of tulle or ribbon or bunches of flowers at each end of the wreath are as popular as ever, and the great improvement in the art of flower making is greatly in evidence here. Forget-me-nots, English daisies, geraniums, all the small flowers, are used, and as a rule the blossoms are then besprinkled by the application of gleaming paste.

Much upon the same lines are the coronals of folded ribbon, or of wire wound round with ribbon and finished at the ends by rosettes or clusters of flowers.

The small leaves, too, are fashioned into coiffure wreathes, either standing up like a coronet, as in the case of the maiden hair fern ornaments, or lying close to the hair in fillet manner—a mode usually developed in larger leaves and often in leaves of gold or silver.

These wreath effects lend themselves more readily to the high coiffure than to the low, save in the case of the flat fillet wreath; and the same is, of course, true of the aigrette ornaments, the dragon flies and butterflies, and of the little wreaths of tiny roses, often made with an aigrette in the centre of the wreath.

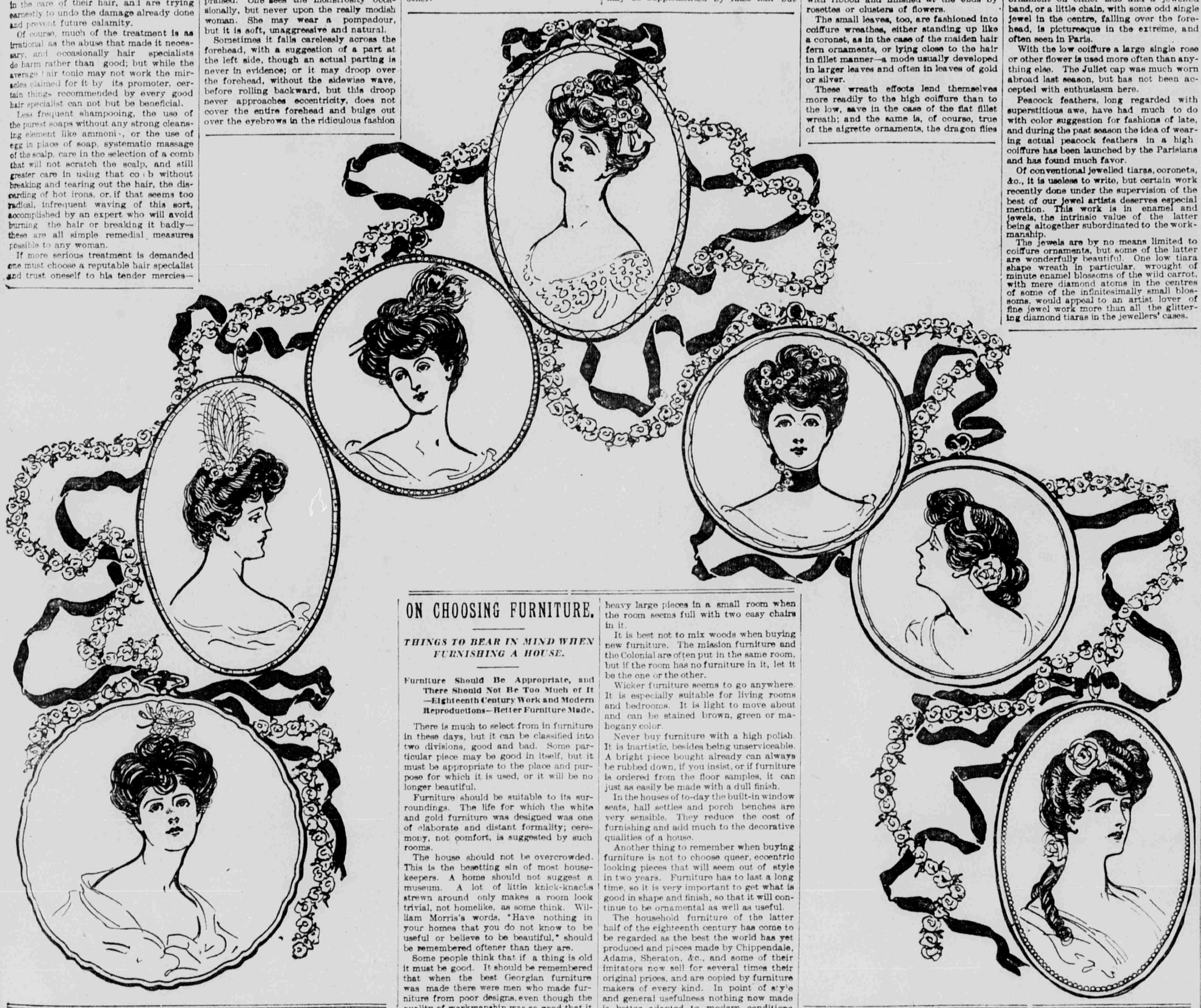
Small crescents of little roses set either side of a high puff coiffure are often successful, and although the mode demands a special type of face and is a trifle audacious, the high coiffure, with a chou or other ornament on either side and a jewelled band, or a little chain, with some odd single jewel in the centre, falling over the forehead, is picturesque in the extreme, and often seen in Paris.

With the low coiffure a large single rose or other flower is used more often than anything else. The Juliet cap was much worn abroad last season, but has not been accepted with enthusiasm here.

Peacock feathers, long regarded with superstitious awe, have had much to do with color suggestion for fashions of late, and during the past season the idea of wearing actual peacock feathers in a high coiffure has been launched by the Parisians and has found much favor.

Of conventional jewelled tiaras, coronets, &c., it is useless to write, but certain work recently done under the supervision of the best of our jewel artists deserves especial mention. This work is in enamel and jewels, the intrinsic value of the latter being altogether subordinated to the workmanship.

The jewels are by no means limited to coiffure ornaments, but some of the latter are wonderfully beautiful. One low tiara shape wreath in particular, wrought of minute enamel blossoms of the wild carrot, with mere diamond atoms in the centres of some of the infinitesimally small blossoms, would appeal to an artist lover of fine jewel work more than all the glittering diamond tiaras in the jewellers' cases.



ON CHOOSING FURNITURE.

THINGS TO BEAR IN MIND WHEN FURNISHING A HOUSE.

Furniture Should Be Appropriate, and There Should Not Be Too Much of It—Eighteenth Century Work and Modern Reproductions—Better Furniture Made.

There is much to select from in furnitures in these days, but it can be classified into two divisions, good and bad. Some particular piece may be good in itself, but it must be appropriate to the place and purpose for which it is used, or it will be no longer beautiful.

Furniture should be suitable to its surroundings. The life for which the white and gold furniture was designed was one of elaborate and distant formality; ceremony, not comfort, is suggested by such rooms.

The house should not be overcrowded. This is the besetting sin of most housekeepers. A home should not suggest a museum. A lot of little knick-knacks strewn around only makes a room look trivial, not homelike, as some think. William Morris's words, "Have nothing in your homes that you do not know to be useful or believe to be beautiful," should be remembered oftener than they are.

Some people think that if a thing is old it must be good. It should be remembered that when the best Georgian furniture was made there were men who made furniture from poor designs, even though the quality of workmanship was so good that it has been handed down to the present day. The original Georgian designers were masters who made standards in architectural and pictorial as well as in household art.

New England carpenters and cabinet makers, who had worked under the masters of carpentry and cabinet work in England, brought with them the patterns and drawings from which Chippendale and Sheraton furniture was made in England, and with these and the skill gained by years of practice they were able to make as good furniture in the new world as in the old, often using maple and cherry when mahogany could not be had.

These men were often engaged for months at a time by the old Colonial families to make furniture after these models. As it was good, honest handwork and the wood was well seasoned, it is no wonder that much of the furniture still remains, and it deserves to be treasured by those who have the good fortune to possess it.

A careful study of plates of Colonial furniture will impress on the mind what are the best lines, so that when one sees a reproduction one will be able to discriminate between good and bad. It is not possible for all to obtain these old, desirable pieces, but there are still many conscientious cabinet makers who will faithfully reproduce a good piece, and who will only use good, seasoned wood. The kiln dried wood is mostly used, as it is hard for a poor man to tie up his money in wood which must wait long until it is perfectly dry, but it is always worth while to have such wood, as it will last, and the kiln dried is apt to be brittle.

When furnishing a room, the size of the furniture must be considered. Do not put heavy large pieces in a small room when the room seems full with two easy chairs in it.

It is best not to mix woods when buying new furniture. The mission furniture and the Colonial are often put in the same room, but if the room has no furniture in it, let it be the one or the other.

Wicker furniture seems to go anywhere. It is especially suitable for living rooms and bedrooms. It is light to move about and can be stained brown, green or mahogany color.

Never buy furniture with a high polish. It is inartistic, besides being unserviceable. A bright piece bought already can always be rubbed down, if you insist, or if furniture is ordered from the floor samples, it can just as easily be made with a dull finish.

In the houses of to-day the built-in window seats, hall settles and porch benches are very sensible. They reduce the cost of furnishing and add much to the decorative qualities of a house.

Another thing to remember when buying furniture is not to choose queer, eccentric looking pieces that will seem out of style in two years. Furniture has to last a long time, so it is very important to get what is good in shape and finish, so that it will continue to be ornamental as well as useful.

The household furniture of the latter half of the eighteenth century has come to be regarded as the best the world has yet produced and pieces made by Chippendale, Adams, Sheraton, &c., and some of their imitators now sell for several times their original prices, and are copied by furniture makers of every kind. In point of style and general usefulness nothing now made is better adapted to modern conditions than the best of this old work.

The Windsor chairs when well made are durable and at the same time the most comfortable plain chairs to be found. The lines of the best examples are extremely graceful. In mahogany they are suitable for living rooms, or they can be painted white, and with a dainty chintz chair seat they look well in a bedroom or simple country drawing room.

There has been an immense improvement in furniture in the last two years. No one need suffer, therefore, who cannot emulate a neighbor's costly appointments. The privilege of extravagance belongs to the few, but the right of refinement to everybody.

The Old, Sweet Song.

From the Mansfield News.

Again have the heart of radiant, fragrant young maiden and heart of cavalier flaming with love been blended into one by nuptial rites. Miss Belle Richey is the maiden and Ollie Dennis is the cavalier, and they quietly went to the Presbyterian parsonage Monday night, and the Rev. Glenrole McQueen performed their rites, and the minister's words that linked their hearts in jewelled chains of connubial love fell like the dews of heaven on their bowed heads. The bride has all the instincts of a lady and is a connubial prize, rich and rare. She is the daughter of Mr. and Mrs. Richey, deceased, a family of high social prestige. The groom is a son of Mr. and Mrs. Charles Dennis, and most respected residents. He is most genial, and of unsullied name, and the happy twain's many friends hope that their path, now so radiant with joy, may never be darkened with sorrow's shadows.

Another witching beauty's brown eyes will beam through bridal veils here before the daisy rears its gentle head again, and how beautiful and touching is the wooing and winning of coy, modest maiden's heart by cavalier in whose heart love's strange, mad fever burns!

High Geared.

Knicker—How does Jones attain such a speed?
Booker—Sh! He puts his gas meter in his auto.

CURIOUS LAUNDRY MARKS.

Methods Employed in Different Lands to Trace Washed Linen.

Strange and wonderful are the methods adopted by foreigners for identifying the contents of the washtub. In parts of eastern France the linen is defaced with the whole name and address of the laundry stamped upon it, says the St. Louis *Globe-Democrat*, and an additional geometrical design to indicate the owner. Complaint is useless, as in France the laundries have all-powerful unions, which dictate to the residents.

In Bavaria every patron of the washtub has a number stamped in large characters on his linen. This system was devised by old established laundries to prevent persons removing their custom to rival firms. In other parts of Germany a small cotton label is attached by a hot water proof adhesive.

In Bulgaria each laundry has a large number of stamps engraved with designs, such as triangles, crosses and so forth. These signs are stamped first on each article to be washed, and then in a book opposite the owner's name.

In Russia the laundries mark linen with threads worked in arrow shapes. By arranging each of half a dozen arrows horizontally, vertically, diagonally, and so on, hundreds of different combinations may be obtained.

Names marked on Russian linen are never written in the Russian alphabet, but almost invariably in Latin characters. This is a survival of the time when Russian dandies sent their linen for washing to Holland.

In some Russian towns the police periodically issue regulations for laundries. In Odessa books of marks are furnished annually to the laundry proprietors, and these marks and no others may be used. By this system criminals and revolutionary agitators are often traced.

In Greece small safety pins, each bearing a little plaque stamped with a number, are attached before, and removed after washing. The owner's mark is generally written in red indelible ink.

Country laundries in Austria mark each article in a patent ink which defies soap and water, but is removed by a bleaching powder before the goods are sent home.

Austrians of rank have their crests and coronets worked on their undergarments. A case was tried in the Viennese courts not long ago in which a swindling self-styled Count had his linen marked with the initials and coronet of the Austrian Premier, Count Golouchowski.

In Finland the laundry mark is made with light brown ink, leading strangers to believe that the mark has been scorched in with a heated stamp.

In Portugal each article washed bears three signs, the owner's name, his laundry mark and the laundry's own monogram, which appears most prominently. The laundry mark is a certain definite number of stitches which are left in after washing. Towels are marked with stencilled figures, often an inch long.

Servians have carried linen marks into the domain of high politics. After the murder of King Alexander the Obrenovitch party put black crosses after their names on their linen, whereupon the adherents of the new King retorted with his Majesty's cipher.

In Egypt all Mohammedan laundries use a secret mark to distinguish the linen of "believers," and keep it from polluting contact with "infidel" garments. This mark is carefully removed before the linen is returned.

GERANIUM BLOOMS IN WINTER.

It Is Easy to Grow Them, Though Florists Don't Handle Them.

She was a worried looking little woman and she fairly flew up the aisle toward the florist's assistant.

"I want," she gasped, "I want two dozen scarlet geranium blooms."

"Sorry, madam," said the clerk, "but we haven't got 'em."

"Oh, dear," wailed the little woman, "I must get them. They are for my daughter. She is so ill, and these geraniums are the first things she has expressed a wish for in three months. Can you tell me where I can get them, or will you take a special order for them?"

"I can neither do one nor the other," returned the attendant. Then in a voice that betrayed sympathetic interest: "Suppose we go round the store and make up a bouquet of the brightest possible blossoms. We will make it so attractive that she will forget her sick fancy for the geraniums," and with this substitute the anxious little mother had to rest content.

When she had left the store a bystander who had been an interested listener, spoke to the florist:

"I have been listening to the conversation about the scarcity of geraniums," he said, "and I have no doubt whatever that the statements you made were absolutely correct. Nevertheless I have seen geraniums blooming plentifully in midwinter and that without the scientific care of a professional florist.

"Over in Jersey I have an aunt. She has one of these homey old houses so seldom seen now, and her dining room windows are fairly ablaze at Christmas with old fashioned geraniums of the common or garden variety.

"Now, am I to understand that as a successful florist my elderly aunt has scored where you crack florists have failed?"

"No," said the grower of blossoms, "you are not to understand anything of the sort. Your aunt merely spent a summer of preparation for a winter of bloom.

"What she probably did, in fact what she had to do to secure winter blossoms, was to pot her geraniums early in summer. Whenever a bud appeared she clipped it off close to the stem.

"All summer and away into the autumn she repeated this process. Then when the hardy and industrious plant had about come to the conclusion that there was no use aiming at fruition in a world where scissors were the only real thing, she permitted them to bloom."

"But why," persisted the inquisitive one, "since it is possible to do it, why don't florists grow geraniums for the winter trade?"

"There is no real demand for them; they are not nearly popular enough as a cut flower to make the effort worth while. Whenever you read that Miss So-and-so wore a chaplet of geraniums in her raven hair and a corsage bouquet of the same humble flower, you may be sure she got them from some private conservatory or old-fashioned window garden. Professional florists as a rule don't handle them."

Suicide of Despondent Hound.

From the Indianapolis News.

Ulah, the Japanese hound owned by J. C. Pantzer, is supposed to have committed suicide yesterday, driven by sickness and despondency. He was found hanging by a looped halter rope in a barn back of Pantzer's drug store, and as his hind feet were not touching the ground, his owner is certain that the dog intentionally killed himself.

Two or three years ago, when the dog was on exhibition at a carnival in the city, Pantzer was attracted by him and made the Japanese owner an offer, but was refused. Later he consented, after he had taken Ulah back to Japan, and sent him to Pantzer on receipt of $100. Ulah was 4 years old, had long, shaggy hair and was unusually intelligent.

South Carolina First in the Corn Record.

From the Columbia State.

J. A. Drake, Drake post office, Marlboro county, S. C., made 255 bushels and three pecks of corn (the world's record) on one acre, in 1890. Alfred Rose of Penn Yan, N. Y., was second, with 212 bushels. A Nebraska man third with 170 bushels. Mr. Snelling of Barnwell county, S. C., fourth, with 130 bushels.